



## Early Journal Content on JSTOR, Free to Anyone in the World

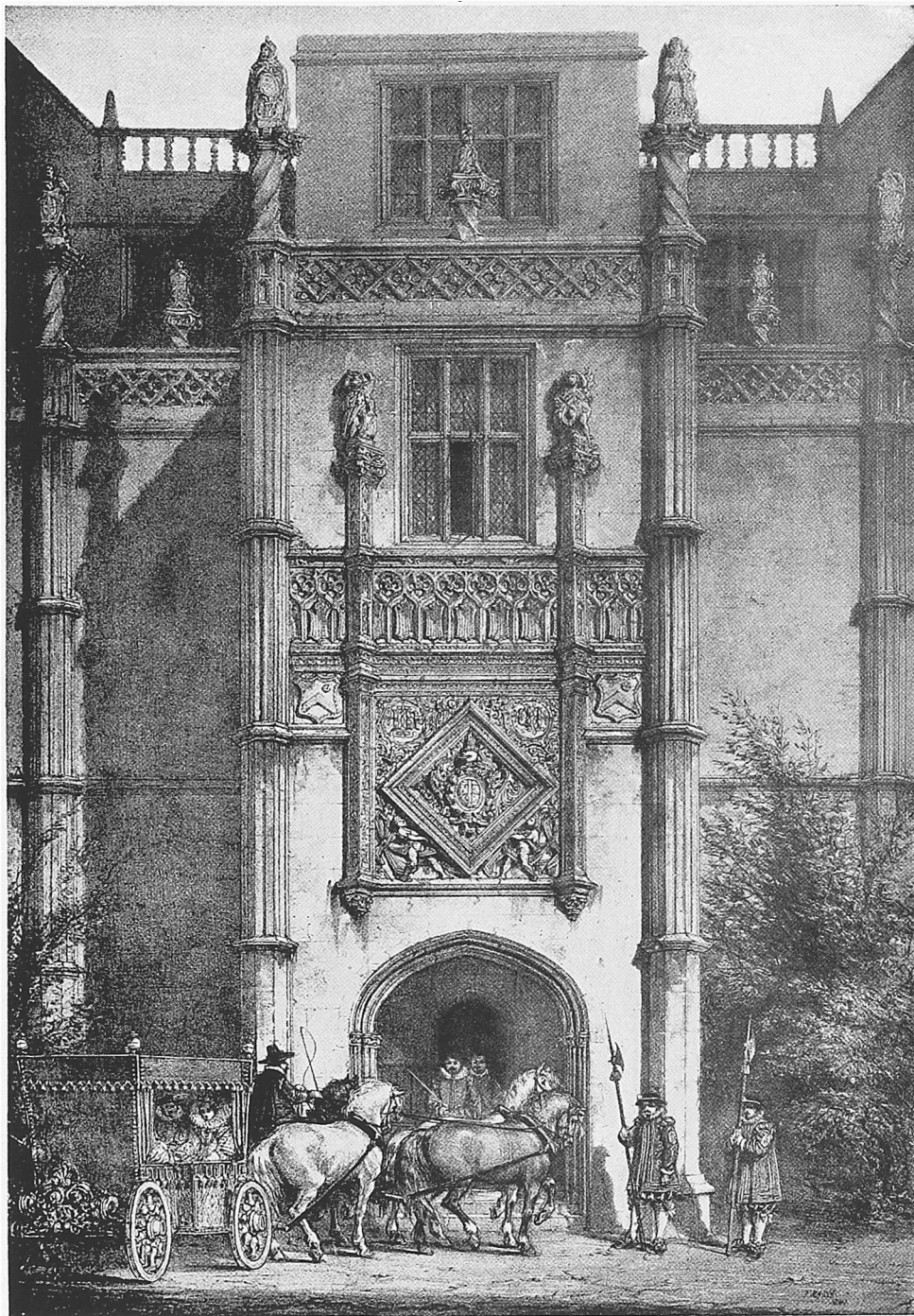
This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

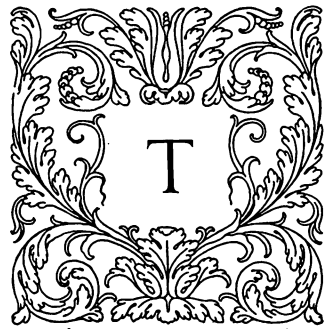


Montacute, Somersetshire  
Ancient Seat of the Philips Family  
"Old English Estates and Gardens," page 261



## OLD ENGLISH ESTATES AND GARDENS

### Introduction



THE last issue of THE LOTUS was devoted to interior decoration. But instead of reproducing "dead" photographs, the illustrations were made from vibrant and intensely interesting paintings of notable interiors, by Walter Gay, a genre he has made his own. In an article devoted to tapestries, the most beautiful of all interior decorations, the pictures showed a series of actual productions of the Gobelins, from 1662, when the establishment came under the French Government, to the present day, a period slightly exceeding two hundred and fifty years. The other articles were treated with the same pictorial distinction.

In the present issue of the magazine the subjects are out-of-doors. But again the treatment is essentially that of THE LOTUS, the pictures being reproduced not from photographs, as slick and smug as they are glossy, but from artistic drawings and paintings. In the present article, "Old English Estates and Gardens," the five illustrations of as many notable country seats, are from the famous drawings of Jos-

eph Nash, made early in the last century, and gaining in charm from the introduction of figures in the costumes of a bygone day and, in several instances, engaged in the pastimes of a remote period. The mansions may be seen today as they are in these pictures, but the figures in them give them a quaint flavour of the olden time. It is also interesting to note how some of our own large country houses have been derived or evolved from these ancient seats of the English nobility—Penshurst, with its pure English Gothic; Waterstone and Cranbourne, with their admixture of Gothic and Italian renaissance, types of English mansions from which we appear to have drawn our own justification for the mixture of styles in which we so often build; and Westwood and Montacute, each with its own significance as a prototype.

The garden illustrations have been made from some of the most successful paintings that have been seen in New York this winter. They are the work of Miss Mary Helen Carlisle. She is an English artist who came over here and painted a series of American gardens. These she exhibited in London early last summer, sold every picture, and made such an impression

with her work that the most famous old English gardens were thrown open to her to paint in.

Having painted a series of pictures of English gardens, this artist, who had exhibited American gardens in London, again came to New York and exhibited her English garden pictures here, with the result that she held the most successful "one-man" show of the year, selling no less than twenty-eight paint-

ings out of her exhibition. Fortunately THE LOTUS had had some of the pictures photographed before they were placed on view, and is thus able to illustrate this article with them. It happens that one of the Nash drawings gives a view of the exterior of the great hall of Penshurst, while one of Miss Carlisle's subjects is the garden in the Penshurst moat, and the pictures form an admirable pair.

### THE ROMANTIC STORY OF PENSHURST

TO give an idea of the importance of Penshurst, it is only necessary to state that the moat garden, or at least the moat itself, may have been just where it is now at the time of William the Conqueror, who landed in England in 1066. Such antiquity staggers the imagination of an American to whom a house a hundred years old seems venerable and a Washington's headquarters ancient.

Considering the antiquity of the place, it is perhaps not so remarkable that the lives of its lords, and the deaths of some of them, in battle and on the scaffold, are so closely interwoven with events in English history. In the time of William the Conqueror the fortified house in this place was occupied by a family, named after it Pen-chester (the castle on the hill). Under Henry III. and Edward I., Sir Stephen de Penchester was Constable of Dover Castle and Warden of the Cinque Ports. The effigy of this Knight, defaced by age, lies in Penshurst Church, which, "for the good of his soul," he founded. During the reign of Edward III., Sir John de Pulteney, who had acquired Penshurst from an owner

through the female line, received a license to crenellate Penshurst, in other words to make it stronger, which was rendered necessary by the disturbed state of the period. This license to crenellate is preserved in the great Roll of the Pipe, so that we are enabled to conclude that existing portions of Penshurst were erected between 1341 and 1350, the latter being the year of Sir John's death.

What makes this record so interesting is the fact that part of the crenellation, the indentations or notches along the top of the wall, characteristic of ancient battlements, can be seen in the picture, which also shows the pure old English Gothic style of the structure. The Gothic style, as practised in early English ecclesiastical architecture, is considered the purest basis for Anglican church architecture in the United States. By a similar process of reasoning the secular Gothic manner, as it may be designated, and as it was applied in the design of ancient English houses or castles, like Penshurst, is the base from which the American country houses of Gothic design may be said to have been de-